C.F.I. Bulletin

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STACKS

THE CENSORSHIP QUESTION

During the past year there has been evident a growing public awareness of some of the problems associated with film censorship in Canada. This increasing interest, indicated in the extracts from news reports reproduced below, has been attributed to changes occuring in film censorship in Quebec and perhaps most directly to the public outcry which followed the cutting of HIROSHIMA MON AMOUR for public showing in that Province. This film, which had been previously shown in an uncut version at the Montreal Festival, was cut drastically when the film was shown commercially. Serious followers of film in Montreal were indignant; the theatre was picketed and the French newspapers took up the issue. The result of the public outcry was that, in Spring 1961, *The Attorney General of Quebec appointed a five-member commission to study the whole question of of the province's film censorship. In February* 1962 *the Commission (composed of a sociologist, a psychiatrist, a psychologist, a Dominican priest and a CBC producer) submitted its report. The few extracts from newspaper reports and comments reproduced below give some indication of the public interest in film censorship arising from and following this submission.*

"A special government committee has recommended an end to film censhorship in Quebec and suggested the "politics-ridden" Bureau of Cinema Censors be abolished. It said the work of the censors board was obsolete, archaic, immoral, Utopian, arbitrary, infantile and smacked of prejudiced paternalism... It proposed an overhaul of Quebec's movie act and an immediate start on replacing the censors with a Quebec film board which would document and classify films only and leave censorship where it belongs—with the people... The committee urged simple classification of films as follows: (1) Films suitable for everyone, child or adult; (2) For persons aged 14 and over; (3) For adults—persons aged 18 and over; (4) a catagory for persons aged 21 or over. The report called film censorship something favoured only in dictatorships."—*The Montreal Star, Feb. 21st* 1962.

"Film censorship has been responsible for a flood of editorial ink in the French language press. The flood was started by a brief from a government appointed committee proposing that in the name of liberty of culture, conscience and art, there be no film censorship. 'L'Action Catholique' disagreed. That paper said the teaching of the Roman Catholic Church is "very different". The Church's teaching is that because films are so popular with a large cross section of the population and because they tend to exploit evil passions, they are a dangerous diversion for the "common classes" and for the young. Censorship, consequently, is justified.

'Le Soleil' declared Quebec censors always have placed too low the intellectual development of the average person. 'Le Devoir' bitterly opposed the present law which gives absolute control to the censorship board to ban any film the board thinks will lower the morals of those who see it. In the past, some of the finest films produced were banned, 'Le Devoir' said, because of a few persons judging for others. What did they know about the effect of any film on various people? How can standards be set up under these circumstances? Le Devoir emphasised that under the committee's recommendations the state would be in a position to treat the film in the same way as of the arts, by referring doubtful films to the usual legal procedure under the Criminal Code."—*Ottawa Citizen, March 14th,* 1962.

"Two resolutions concerning film censorship were passed at the 9th Annual Meeting of the Canadian Federation of Film Societies. (One) resolution called for the replacement of film censorship "in its present statutory form by a system of film classification by age groups of spectators." The motion emphasised that the authority for banning films by the state should not lie with those administering the proposed system of film classification, but should fall under the provisions of the Criminal Code, as is the case for all other forms of public expression."—*The Montreal Gazette, May 22nd* 1962.

"There is merit in a resolution by the Canadian Federation of Film Societies that movies be classified and, if need be, restricted by the censor, but not cut or banned... The state's responsibility, within the broad framework of the general obscenity laws, should be limited to the labelling or identifying of films as suitable or unsuitable for children and adolescents. No supervisory board should cut a film nor should ban it outright. In a free society an enlightened public should be the best censor."—*The Toronto Globe and Mail, May 28th* 1962.

"The invalidity of censorship and the invalid demands of those who clamour for it spring from the fact that law or no law, the motion picture is, like the press, a medium of expression, entertainment, information and opinion. I believe that no medium of expression is entirely safe so long as any one of them is treated as a step-child and denied the full rights of the others. And censorship is lethal to the educational and cultural value of any medium of expression."—*Eric Johnson addressing the National Congress of Parents and Teachers.*

FILMS FOR PURCHASE FROM EDWARD HARRISON FILMS

GOYA

16mm — 20 minutes — b&w — $110

The life of the great Spanish artist, told through his work. Original score composed and played by Vincente Gomez. "Excellent high school-adult viewing". Award Winner 3rd Art Film Festival.

THE TENDER GAME

16mm — 7 minutes — colour — $120

THE TENDER GAME, by John Hubley, is an endeavour to relate in graphic terms the drama of two people falling in love. The relationships and reactions of the separate lovers are stated dramatically be means of abstract shapes and colours. In film terms this becomes a fantasy that seems to free human character symbols from the limits of flat anatomy to express emotion, feeling and character in terms of abstract and human forms.

THE WORLD OF RUBENS

16mm—20 minutes—b&w—English narration—$110

This film portrays the fabulous life of the great Flemish artist through his masterworks. It was produced and directed by Ben Berg and Irving Block who also made GOYA. The symphonic score is played largely by the Compinski Trio.

MY OWN YARD TO PLAY IN

16mm — 6 minutes — b&w — $110

Documents children playing in a large city through a series of unconnected kaleidoscopic shots and a track of the actual sounds of children talking, singing and playing. Awarded First Prize for Social Subjects at the Venice Film Festival. The citation for this Award reads: "For its lyricism, so rarely found in a documentary and the truth with which it evokes the aspirations of children in a great modern city."

MOONBIRD

16mm — 10 minutes — colour — $120

Two small boys, armed with rope, cage and bait, embark upon a night-time adventure to capture the noctural bird. Finding a suitable area of operations the boys proceed to dig a hole in which to hide. A bird does finally appear. Making friends immediately the boys persuade the boy to go home with them. "The art work (by John Hubley) is original and imaginative and the combined effect of visual and aural stimulation provide a wonderful cinematic adventure into the world of children." Awarded Venice Festival Award for Best Cartoon; Academy Award for Best Cartoon; Education 'Oscar' in the Scholastic Teacher's 12th Annual National Film and Filmstrip Awards.

THE ADVENTURES OF AN ASTERISK

16mm — 10 minutes — colour — $120

One of the most famous of John Hubley's creations, ADVENTURES OF AN ASTERISK is also the first film ever directly originated and financed by an art museum. James Johnson Sweeney, Director of the Guggenheim Museum, wrote the story in collaboration with John Hubley and Faith Elliott. The story is a condensed account of the life of the average contemporary human being, symbolised by an asterisk. "Stands out as an independently creative, highly imaginative work of art in its own right, in its brilliant use of colours, in its wittily animated figures. Both enjoyable and useful in the stimulation of a fuller appreciation of art through exclusively visual means." Award Winner. Third International Art Film Festival.

HARLEM WEDNESDAY

16mm — 10 minutes — colour

Another John Hubley film, for Storyboard Incorporated, based on a series of paintings by Gregorio Prestopino on life in Harlem. Benny Carter composed an original jazz score which he recorded with an 18 piece orchestra. The resulting effect is an exciting combination of colour and sound.

SCIENCE ON FILM

New additions to the National Science Film Library available for rental only.

"THE PLANET EARTH" SERIES

This Series of sound, colour films was sponsored by the National Academy of Sciences of the United States and is based on information obtained during the International Geophysical Year. Each film runs for 29 minutes.

Secrets of the Ice

Mountain glaciers, and Artic an Antartic icefields. Relationship between glaciology, oceanography and weather studies.

Research by Rockets

The Principles of Rocket propulsion, man's attempt at space flight, and some recent discoveries made with rockets.

The Inconstant Air

The circulation of the atmosphere and the effects of solar energy, meteorological techniques and theories of climactic change.

Challenge of the Oceans

Oceanography, including physical aspects and their relation to such things as weather and climate.

Cosmic Rays

Their origins and characteristics, with details of recent discoveries achieved with balloons, rockets and satellites.

The Flaming Sky

The aurora, man's early concepts of it, and its relation to the earth's magnetic field, radio waves and solar activity.

"TECHNIQUES OF ORGANIC CHEMISTRY" SERIES

Four films produced by Young America Films and intended for instruction in the laboratory work of a university or college course. The script and demonstrations for each film are by Professor Louis F. Fieser of Harvard University.

Part I—11 minutes—Equipment; fractional distillation; melting point determination; Rast determination of molecular weight.

Part II—20 minutes—Equipment; solubility tests; crystallisation procedure; clarification; cholesterol from gall-stones; collection of a precipitate; supersaturation.

Part III—11½ minutes—Extraction; countercurrent distribution; elution chromatography.

Part IV—18½ minutes—Martius Yellow; a synthetic sequence involving preparation of the yellow dye and of six derived compounds.

LE FILM DOCUMENTAIRE

Une Définition Du Film Documentaire

Le IVe Festival international du film ethnographique et sociologique, organisé par l'Ente Festival dei Popoli, aura lieu à Florence. Italie, du 10 au 16 décembre, 1962.

Il est à remarquer que ce Festival présentera des films documentaires seulement. Sont considérés comme étant des "documentaires" ces films "où les prises de vue et le montage traduisent la réalité sans aucune reconstruction ou avec une reconstruction réduite au minimum indispensable et de toute façon sans la moindre affabulation".

"Aussi le Festival se propose-t-il de favoriser l'étude scientifique approfondie des conditions de vie et des réactions sociales des individus dans les milieux les plus variés du monde et d'accroître ainsi la qualité des oeuvres cinématographique te telle sorte qu'elles soient l'expression même de cette étude."

Un Des Rôles Du Film Documentaire

Lors de la remise des prix du "Canadian Film Awards" de 1949, le très honorable Louis St-Laurent déclarait qu'il croyait fermement à la haute valeur éducative du film documentaire particulièrement dans un pays à double culture. "Il est opportun d'employer tous les moyens disponibles pour nous mieux comprendre et pour apprécier l'apport de chaque élément à l'unité de la nation." "Et d'autre part", poursuivait M. St-Laurent, "il est difficile dans un pays vaste comme le nôtre de savoir ce qui se passe dans chaque coin; c'est ici précisement que le film documentaire joue un grand rôle en permettant aux Canadiens de connaître tous les aspects de la vie d'un bout à l'autre du pays. Ainsi, on travaille à promouvoir l'unité, car ce qui se fait au pays, dans n'importe quelle partie du pays, dans le domaine des arts comme ailleurs, est le patrimoine de chacun".

QUELQES FILMS A VENDRE . . .

Voici trois films offerts en vente par FILM ASSOCIATES OF CALIFORNIA par l'entremise de l'Institut Canadien du Film. Ces films sont pour usage surtout dans les écoles primaires et secondaires.

TREMBLEMENT DE TERRE ET VOLCANS
une bobine et quart — couleur: $135 — b&n: $70

Montre les causes des tremblements de terre et des volcans et le rapport qui existe entr'eux. Illustre les failles, les éruptions volcaniques et les autres conditions se rapportant aux tremblements de terre et aux volcans.

L'USINE: LA FABRICATION D'UN ARTICLE
une bobine et quart — couleur: $1.35 — b&n $70

Ce film porte sur le travail d'entente qui doit exister dans la fabrication à l'usine, et illustre l'organisation, la préparation et le travail ensemble requis pour la fabrication de l'article même le plus simple. Pour études sociales, classes de travail manuel.

LES MACHINES QUI DEPLACENT DE LA TERRE
une bobine et demie — couleur: $110 — b&n: $60

Présente deux enfants qui font du jardinage et compare les outils à la main employés par les enfants avec les machines employés par le fermier. Pour études sociales et langage.

Film D'Intérêt Pour Les Agences De Bien-Etre

SILLONS DE BONHEUR
Historique du Conseil canadien du Bien-être
14 mins. — cou — Frais de location: $2.50

En 1920 quand est né le Conseil du Bien-être, les services publics n'existaient pratiquement pas. La charité privée régnait, et les institutions devaient s'occuper des orphelins, des vieillards et des pauvres. Le Canada ne comptait qu'une centaine de travailleurs sociaux diplômés.

Que d'étapes ont été franchies depuis ! Dans l'ensemble, les tâches à remplir semblent aussi gigantesques que celles des années "20". Heureusement, le pays, par l'entremise du Conseil canadien du Bien-être, est beaucoup mieux armé pour les affronter.

A FILM IN 160 PARTS

A film in 160 parts, the longest film ever handled by the Moscow Documentary Film Studio, has been planned by the physics department of Moscow University. The 160 parts of the film will cover a full course of physics beginning with kinematics and leading up to atomic physics. Production on the first five parts of this cine-textbook begins this year.

VIRIDIANA WINS CFFS AWARD AT VANCOUVER FILM FESTIVAL

Luis Bunuel's highly praised film VIRIDIANA received the Canadian Federation of Film Societies Award at the Vancouver Film Festival in July. The film, which was produced in Spain, was banned by the Spanish authorities after its screening at the Cannes Film Festival where it received the Grand Prix. The Award was made by the seven local judges on behalf of the C.F.F.S., to VIRIDIANA for its "significant advance in content and means of expression".

Major honours in the documentary catagories were won by French. Italian, U.S. and Canadian film-makers. *The National Film Board received the Reid Haida Plaque for the Best Documentary for its sociological study of pop singer Paul Anka, LONELY BOY, co-directed by Roman Kroiter and Wolf Koenig* BALLON VOLE from France was the Silver Plaque winner in the Short Fictional, Live Action division. The Animated Award was won by THE LONG GREEN STOCKING from Italy. A Special Plaque was awarded to FOOTBALL AS IT IS PLAYED TODAY, produced by the Motion Picture Division of Ohio State University and directed by Joseph L. Anderson.

Diplomas for the best film in each catagory were awarded to SCOTT'S LAST JOURNEY (Britain)—feature length documentary; THE PURPLE TURTLE (U.S.)—fine arts; CULTURA LEGUMOR (Rumania)—science and agriculture; SAGUENAY (Canada)—industry and commerce; LISTEN WITH YOUR EYES (Canada)—health and welfare.

No Awards were given in the travel, instructional and public relations catagories because the Festival jury (Claude Jutra, Pauline Kael, John Grierson) felt that entries in these catagories were not of the calibre set by films in other catagories. However, the medical films were considered of such high standard that every entry received an honourable mention. CYTOLOGY, by Churchill-Wexler received the Diploma. The other films receiving honorable mentions were produced by E.R. Squibb, MPO, Guggenheim and Associates, Henry Strauss, American Cancer Society, Lewis and Herman, and the National Foundation of New York, all from the United States.

FILM SOCIETIES MEET IN MONTREAL

The Annual Meeting of the Canadian Federation of Film Societies was held on the May 19th weekend at the National Film Board headquarters in Montreal. Reports showed that the meeting was the most successful ever; more societies than ever before were represented, with representation from as far west as Vancouver and as far east as Fredericton.

The weekend was characterised by intensive screenings of 10 feature films and 16 shorts which began at 10:00 in the morning and concluded on one occasion at 3:00 a.m., and by continual discussions of a formal and informal nature. The most significant discussion centred around an examination of censorship and a motion was passed unanimously condemning all forms of 'cutting' by censors and recommending a system of classification by age groups.

— continued next column.

In the remainder of the business sessions the exchanges were earnest and congenial, and a discussion on approaches to programming served only as a teaser which led to more informal sessions over dinner and late evening night caps.

Frequent references were made to the 1963 AGM, which is to held for the first time outside of Eastern Canada, The date and place of this meeting has been fixed for the holiday weekend in May in Winnipeg. Following the success of the '62 AGM film societies are anticipating their 10th Meeting with pleasure.

A NATIONAL FILM CATALOGUE

Many thousands of regular film users are being asked "Should Britain have a National Film Catalogue?" in a brochure sent out by the British Film Institute. The British National Film Catalogue will be a complete filmography of educational, scientific, cultural, industrial and feature films produced in Great Britain each year. Publication is planned for March 1963 if sufficient people are interested in using it. A committee representing government departments and national film organisations studied a Council of Europe proposal and requested BFI to undertake the compilation and publication of a national film catalogue provided sufficient support were forthcoming to allow the project to be launched on a self-supporting basis. Similar projects are underway in France, Germany, Italy, the Netherlands, Belgium and other countries. Full details of the catalogue may be obtained from the British Film Institute.

BOOKS

Recent additions to the CFI Book Library:

CINÉMA D'AUJOURD'HUI. Collection dirigée par Pierre Lherminier. Paris, Editions Seghers, 1961.

1. *Georges Méliès* par Georges Sadoul..
2. *Michelangelo Antonioni* par Pierre Leprohon.
3. *Jacques Becker* par Jean Queval.
4. *Luis Bunuel* par Ado Kyrou.

The first four volumes of a new screen encyclopedia..

Koenigil, Mark. *MOVIES IN SOCIETY. (SEX, CRIME & CENSORSHIP).* New York, Robert Speller & Sons, Publishers, Inc., 1962. 214p. illus.

Examines the social influence of motion pictures, delving into the effect of sex, crime and censorship, or lack of censorship, on the viewing public.

PREMIER PLAN. HOMMES OEUVRES PROBLÈMES DU CINÉMA. Bernard Chardere, Lyon-Prefecture, 1960-1962. Nos. 1—24 (in progress)

Special issues devoted to FRANJU, VADIM, BERGMAN, RESNAIS, NOUVELLE VAGUE, FELLINI, JAZZ AU CINÉMA, RENOIR, VIGO, VISCONTI, WELLES, HITCHCOCK, HUSTON, etc.

Thomson, R.J. *TELEVISION CRIME-DRAMA: ITS IMPACT ON CHILDREN AND ADOLESCENTS.* Melbourne, F.W. Cheshire, 1959, 206p. illus.

A study of the results of a series of carefully controlled experiments made to determine the impact of television crime-drama programs on the perceptions, attitudes and general psychological adjustment of children and adolescents.

An Article on the work of the Library and Information Service over past six months will be included in a forthcoming issue of the BULLETIN

MÉMOIRE DES CINÉ-CLUBS A LA COMMISSION PARENT

Nous reproduisons ici un résumé du Mémoire du Comité des Ciné-clubs à la Commission royale d'enquête sur l'enseignement. Ce résumé a été préparé par le Comité des Ciné-clubs.

Notre mémoire souligne premièrement l'importance du cinéma dans la société contemporaine et fait le bilan de son évolution actuelle comme art et comme manifestation populaire. Il constate que l'évolution du langage cinématographique chez le créteur de films tend à donner à ses oeuvres récentes une forme telle que celles-ci risquent d'être de moins en moins intelligibles pour la masse des spectateurs. Tout en admettant que ceux qui fréquentent les cinémas d'art augmentent en nombre, notre mémoire signale qu'un facteur important dans la désaffection du grand public est son manque d'éducation cinématographique. Avant qu'il ne soit trop tard et que l'art du cinéma ait laissé derrière lui ses origines populaires, nous croyons donc qu'il faut instituer un programme d'éducation cinématographique dans les écoles, afin de faciliter l'intelligibilité des films qui seront montrés sur nos écrans et par le truchement de la télévision.

Les Facteurs historiques

Le mémoire passe ensuite en revue les facteurs historiques qui ont trait à la situation présente dans la Province de Québec. Il signale un progrès lent, mais réel, dans l'enseignement et la pratique des disciplines artistiques dans les écoles. Mais il constate aussi les circonstances qui ont empêché l'épanouissement d'une attitude positive envers le cinéma comme art: la génération de la plupart de nos éducateurs a été élevée dans la crainte du cinéma, et de nombreux films importants de la production mondiale n'ont jamais pénétré dans nos salles publique à cause de la censure et aussi de certaines conditions économiques défavorables.

"Education cinématographique"

Nous faisons ensuite la distinction entre "éducation cinématographique" et "éducation *par* le cinéma". Cette dernière catégorie concerne évidemment le cinéma pédagogique, que le Comité n'a pas étudié en détail, tout en soulignant son importance. Dans la catégorie "éducation *par* le cinéma", nous avons aussi étudié les mouvements d'action catholique, organisés sur le plan diocésain sous le nom de ciné-club ou ciné-forum. Ce mouvement est examiné quand à un aspect de son orientation, c'est-à-dire l'étude des problèmes moraux et spirituels à travers le cinéma. Le Comité, tout en reconnaissant les réalisations concrêtes dans le domaine de l'éducation cinématographique au sein de ce mouvement, signale qu'à son avis il y a confusion évidente chez de nombreux éducateurs. Il constate que l'attitude envers le cinéma qui semble prévaloir dans certaines maisons d'éducation, surtout en dehors de Montréal, déforme le sens même de l'éducation cinématographique véritable.

Les responsabilités de l'éducateur

Le mémoire propose donc que cette question soit considérée comme relevant des responsabilités de l'éducateur en temps qu'il est chargé de transmettre la culture, et énumère trois caractéristiques dont il faudrait tenir compte l'élaboration éventuelle d'un programme: les oeuvres devront être accessibles au éducateurs (elles ne le sont pas présentement); leur intégrité devra être respectée (tout en conservant une classification sage des oeuvres aux divers paliers d'âge); les films devront être étudiés pour ce qu'ils sont (et non pas à cause des leçons de morale qu'on peut en tirer). Le comité des Ciné-clubs trouve important d'insister sur l'orientation qu'il souhait voir prendre au programme d'éducation cinématographique, qu'il lui semble urgent d'instituer. Nous avons cependant ajouté quelques recommendations pratiques pour dendre nos propos plus concrets.

Les cours sur le cinéma

Au niveau primaire, nous croyons que les activités dirigées devraient inclure la projection de films dont la qualité artistique est indéniable, adaptés à la mentalité des jeunes et intelligibles par ceux-ci. Au niveau secondaire, nous proposons des cours sur le cinéma (l'étude des auteurs et de leurs styles). Nous proposons aussi la production cinématographique par les élèves eux mêmes comme un moyen dont la valeur formatrice a été amplement démontrée, notamment en Angleterre. Enfin, nous croyons que le Ciné-Club doit jouer un rôle important, et qu'il appartiendra au Département de l'Instruction Publique d'établir des normes précises de qualité pour les films présentés. Le Comité porte un jugement plutôt sévère sur la qualité de certains films qui passent actuellement dans nos maisons d'éducation.

Les cours spécialisés

Enfin, au niveau universitaire, nous proposons des cours spécialisés et un centre de recherches qui pourra, en plus deformer des pédagogues spécialisés en cinéma, appuyer les mouvements d'éducation cinématographique chez les adultes. Cependant, nous constatons que toutes ces recommandations ne seront pas réalisables que si une action efficace est entreprise au niveau de l'école normale. C'est évidemment là qu'il faut commencer, puisqu'il ne semble pas y avoir beaucoup d'éducateurs dont les qualifications pédagogiques et cinématographiques sont indiscutables. C'est pourquoi nous recommandons fortement l'inauguration d'une politique d'éducation cinématographique afin que, éventuellement, il puisse y avoir un programme conçu à tous les paliers de l'instruction qui permette à l'étudiant d'acquérir la sensibilité qui lui est indispensable pour voir et aimer le cinéma contemporain.

A TIME TO DANCE

The INDIANA UNIVERSITY "A TIME TO DANCE" Series is now available from CFI for rental and purchase. This is a Series of 9 films — 29 minutes each, b. & w. Rental: $5.00 each: Purchase $125.00 each.

A TIME TO DANCE SERIES

Discusses and demonstrates the three major dance forms; modern, ballet, and ethnic. Explains and illustrates the difference between each form, their special qualities and traditions, and their relations to each other through common sources. Presents excerpts from noteworthy dances, and points out attitudes tward the life and work of a dancer. Features distinguished dances representing each dance form. Hostess is Martha Myers, Smith College. (Individual program description follow)

A TIME TO DANCE

Discusses and illustrates the three major forms of dance: ethnic ballet, and modern. Introduces the series A TIME TO DANCE with painting sculpture, and film clips showing ethnic dances throughout histroy and the world. Follows with two performances of European ethnic dances. Concludes with examples of a 17th century court dance, classical ballet, and dance satire to introduce froms of the modern dance. Features Melissa Hayden and Jacques D'Ambroise, Daniel Negrin, and members of the Ximenez-Vargas Company.

CLASSICAL BALLET

Presents a brief history of classical ballet and demonstrates the essential positions and steps every student must learn. Maria Tallchief and Andre Eglivsky perform the pas de deux from Swan Lake and Sylvia. Illustrates with drawings, prints and photographs.

INVENTION IN DANCE

Discusses and illustrates techniques used to express the medium of modern dance. Features Alwin Nikolais and his troupe who demonstrate innovations in modern dance including the use of electronic music, stage properties and lighting, and a new concept of how to use dancers themselves. Concludes with performances from four concert pieces.

A CHOREOGRAPHER AT WORK

Explains how a choreographer works. Demonstrates the various elements which the choreographer must handle: rythm, use of space, and theme. Presents excerpts from several dances and concludes with a concert dance based on three approaches to religion, Three Promenades to the Lord.

GREAT PERFORMANCE IN DANCE

Discusses and illustrates the importance of the dancer as the creator of a dance and of an interplay between choreographer and dancer. Shows how individual interpretation can vary the effect of the same roles by presenting two sets of distinguished dancers performing the same roles from the ballet Le Beau Danube. Uses rare film clips of outstanding dancers: Anna Pavlova, Irene and Vernon Castle, and Argentinita. Features Alexandra Danilova, Frederick Franklin, and dance critic Walter Terry.

MODERN BALLET

Discusses and illustrates new trends and developments in ballet, which began in the 1940's Describes the changes in subject and mood which a accompany this new dance form, and the reasons for a retention of the traditional steps and positions of classical ballet. Presents excerpts from the ballet Pillar of Fire. Features choreagrapher Anthony Tudor and dancers Nora Kay and Hugh Laing.

ETHNIC DANCE: ROUNDTRIP TO TRINIDAD

Expiores the significance of ethnic dance in the field of formal dance. Presents a variety of West Indian dances. Explains their derivations and movements. Includes Bele, a West Indian adaptation of the minuet; Yanvallou, a voodoo dance; and Banda, a Haitian dance about death. Features Geoffrey Holder and Carmen de Lavallade.

DANCE: A REFLECTION OF OUR TIMES

Discusses the use of the dance as a social commentary and relates it to the critical statement of artists in other fields. Presents a performance of Caprichos based on Goya's etchings of man's weakness. In contrast an excerpt from Paeon is pefformed. Features choreographer Herbert Ross and his troupe.

THE PURPLE TURTLE

Awarded Diploma in the Fine Arts Division at the Vancouver International Film Festival, 1962.

A.C.I.'s production "THE PURPLE TURTLE" now available from C.F.I. for free preview with a view to purchase.

This 13½ minute colour film shows kindergarten children expressing themselves through the art medium, showing the wonder and delight with which four and five-year-old youngsters handle art materials and stretch their free-wheeling imaginations. Truly unusual in its approach, this film is suited especially for student of the first three grades, and it is appropriate for teacher, PTA, and adult group meetings as well. Exploring the world of the student, creativity becomes synonymous with progress and child development. From finger-paints to crayon the student is encouraged to express himself, and the adult is permitted to see more clearly the necessity of art in the child's curriculum.
(Photographed by Stellios Roccos)—
Purchase price $135.00

NEW NATIONAL GALLERY FILMS

The following films from the National Gallery collection of art films are now available from the library:

AN ARTIST LOOKS AT CHURCHES
ALFRED PELLAN—(french)
CANADIAN LANDSCAPE
IMAGES MEDIEVALES—(english)
ANDRE MASSON—(french)
BARBARA HEPWORTH

As announced in our previous issue the National Science Film Library was established in June. A full description of the Library and its services will be included in our next issue.